The MUSICAL NEWS

ST. LOUIS, Mo

September 1898.

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Volume II. No. 1



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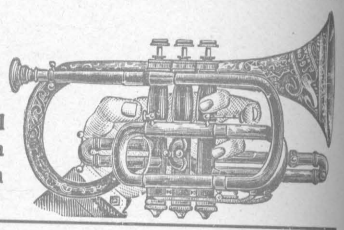
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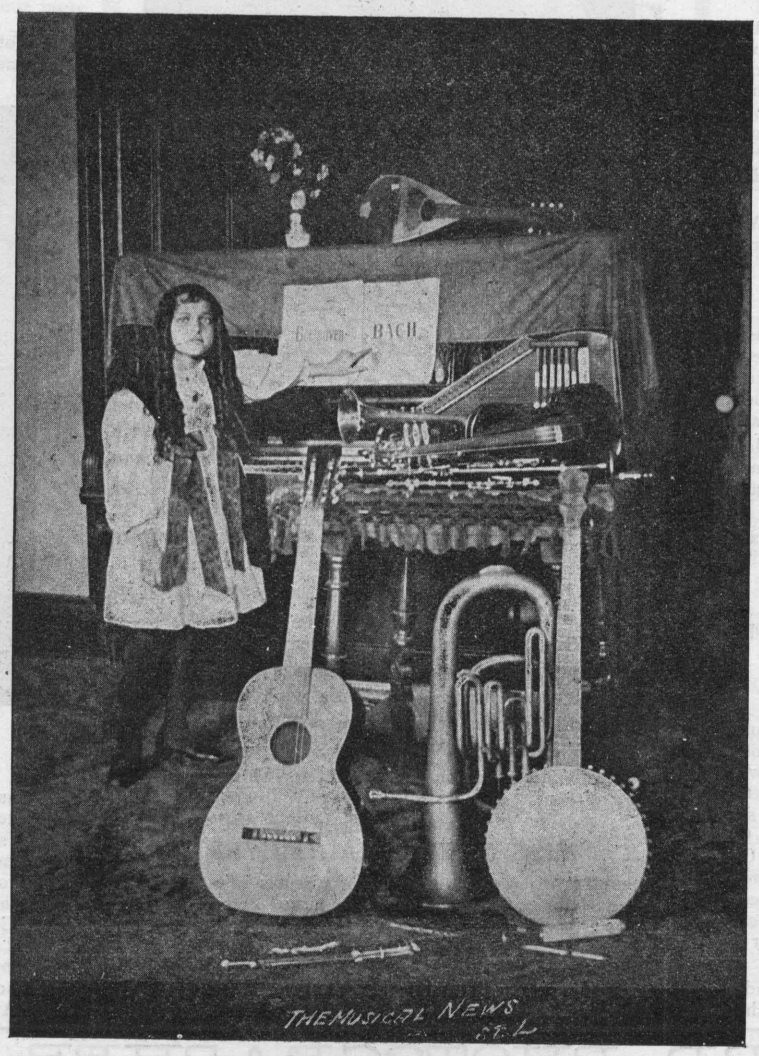
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LINA MARSH.

It is with feelings of more than ordinary pleasure that we introduce this phenomenal child to our readers. The late Ferdinand Hiller says "when we speak of "*Wunder Kinder*" or "Wonderful children" we usually refer to *musical* prodigies, because the talent for music asserts itself much more strongly in early youth than any other talent." Lina was born at Delayan, Ills., February 11th, 1890; her parents are both music teachers, and fostered the early discovered talent with care and discretion. During their residence in her native place, she received her first piano instruction from Mrs. Newman, a teacher in the public schools of that burg, who was noted for excellent teaching capacity not only in the regular school work but also as a pianist. Next she was placed under Miss Grace E. Orendorff, educated in the New England Conservatory of Music, a highly accomplished Musician, who devoted her attention to the development of technic, so that Lina was able to play at the beginning of her eight year the lighter work of Bach, Beethoven, Haydn, Mozart. It would be presumptuous to proclaim her anartist; to be the latter requires years of training and discipline, but she has the instinct, the germ of artist within her and time alone is wanted to bring her talent to maturity. She is possessed with a remarkable ear to distinguish and name chords, of which she gave already evidence when seven years old No matter what instrument is used, she is able to locate the same sounds on the piano without the least hesitation.

Lina has also attained remarkable proficiency on the following instruments: "Mandolin, Violin, Piccolo, Cornet, Autoharp and Clarionet"; on these she is self-taught only the scale on each instrument was given her, the rest she accomplished herself playing different airs. No great value is laid upon the playing of these instruments which she only took up as a childish pastime; the piano will be her chief instrument. Lina is at present under the care of an able and experienced teacher, but he wishes his name withheld until her progress has been such that he can lay claim to the same. How bright and intelligent our young friend is may be inferred from the following fact; she attended as an auditor only a Harmony Class of which her mother was a member; it seemed veritable child's play to her to build major, minor and diminished triads upon any given tone while the grown up ladies had considerable trouble. Speaking of the remarkable acuteness of her ear, the following incident is worth relating: "Recently," said Mrs. Marsh, "we were awakened at 1 o'clock in the morning by the piano. 'Who is there?' I called. Lina answered: 'I totd you, mamma, that boat's whistle was in b flat.' The child heard the boat and had gotten up at that time of night to see in what key the whistle was pitched." The writer had also the opportunity of hearing her play on the piano with the right hand "Blue Bells of Scotland," while she played with the left hand at the same time "Yankee Doodle," singing in addition a little Mother Goose Melody. Of course there were a few discordant sounds but it did not disturb her musical equilibrium.

Lina prizes a Violin very much which was presented to her by Mr. James Bromley, President of the St. Louis Musicians Protective Union, after hearing her for the first time.



THE MUSICAL NEWS.

A Monthly Musical Journal.



Devoted to the Art of Music.

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The Musical News.

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WALTER LUHN, Publisher and Proprietor.
WALDEMAR MALMENE, Musical Editor.

Piano Departm't conducted by GEO. BUDDEUS. | Vocal Departm't conducted by ALEXANDER HENNEMAN.

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TO OUR SUBSCRIBERS.

With the present number begins the **Second Volumne of "The Musical News"**; our readers will notice the supplement of four pages of Vocal Studies edited by Alexander Henneman, which will be continued in the 3d number. The second (or October number) will bring a Supplement of daily piano studies, composed and edited by Geo. Buddeus, to be continued alternately every month with the vocal studies. The studies will be found a valuable help to all teachers.

We also repeat the announcement made in last (August) number, that, to interest themselves still more in our enterprise, we intend to offer prizes to the amount of

FIFTY DOLLARS

for the best instrumental and vocal compositions; full particulars of which will shortly be published. We invite teachers to favor us not only with correspondence, refering to musical items of general interest, but also to send us original articles appertaining to music as a science and art.

Special attention is directed to the change of location of our office. We will be happy to receive our friends and subscribers at **3723 Olive Street,** The Henneman Building, Room 5.

Hoping that the merits of "The Musical News" may induce our musical friends to continue patronizing the paper, I remain

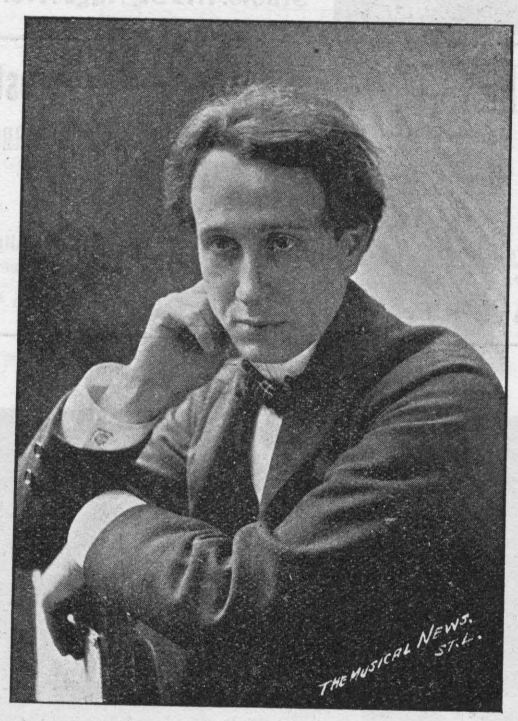
Respectfully,
WALTER LUHN, Publisher and Proprietor.

MISS ANNA WITTEMANN.

After a thorough course of four years' instruction at the Beethoven Conservatory, under the able tuition of Prof. August Hoffmann, followed by two years study with the late Prof August F. Reipschlaeger, Miss Anna Wittemann adopted Piano teaching as a profession in which she has been very successful. Her playing at several Charity Concerts and especially her performance at the Concert given by Miss Katie Pogne in March 1897 at Edwardsville, Ill., proved that she possesses not only great technical ability but what is more desirable emotional temperament and great taste. The following testimonial from her former teacher speaks for itself.

Miss Anna Witteman, who has studied under my direction for a few years past, by means of much talent and great industry, has made such progress on the piano, that she is able to execute difficult compositions with correct understanding, and she is able to impart good instruction in this branch, not only to beginners, but also to advanced pupils. She has also completed a thorough course of Harmony and Theory of Composition, both theoretically and practically, and has mastered the same sufficiently to compose correctly for four voices.

AUGUST WM. HOFFMANN.
Pittsburg, Pa., Dec. 14, 1896.



GEORGE CLIFFORD VIEH

received his early scholastic and musical training in St. Louis of which he is a native. In 1889 he went to Vienna and there for three years carried on his studies under such masters as Dachs, Bruckner and Robert and Johann Fuchs. Being graduated with the Silver Medal, the highest honor granted by the Conservatory, he returned to St. Louis in 1892 and has since been professionally occupied here. Mr. Vieh stands uncompromisingly for the *best* in music. His own musical writing as well as his interpretations, bespeak the strength, grace and subtlety of the artist. One of his recent public appearances in St. Louis was his performance with the Symphony Orchestra of the Brahm's *Concerto* in *D minor*, a work demanding the most scholarly technique and understanding.

Mr. Vieh regards with apleasure, easily understood, the professional association with Mr. Victor Ehling into which he enters this fall.

MISS OTTILIE KALTMEYER

is enother of our St. Louis young pianists who, gifted by nature with excellent talent, has qualified herself not only to be a teacher, but has proved, by her public appearance at several recitals, that she has every right to be considered a Concert pianist and an excellent accompanist. Miss Kaltmeyer studied four years under Professor August Rebenack and later two years with Professor Louis Con-



PHOTO BY WILLYERD.

rath; both teachers testify to her assiduity and zeal. The young lady resides at 3232 Barrett Street.



PHOTO BY WILLYERD.

MISS IDA ECKERT

who has been teaching very successfully for some time, graduated from the Beethoven Conservatory in 1895, where she studied under Professor M. I. Epstein four years, making such excellent progress that she became of his favorite pupils. In 1897 she took a post graduate course and was awarded a medal. Miss Eckert took part in the Concert tendered last May, at the Olympic Theatre, to the Locomotive Engineers receiving the most flattering reception on the part of the audience and favorable notices from the local press. Miss Eckert's studio is at 1112 St. Ange Avenue.

GO TO : WILLYERD, PHOTOGRAPHER, : 1212 OLIVE STREET.

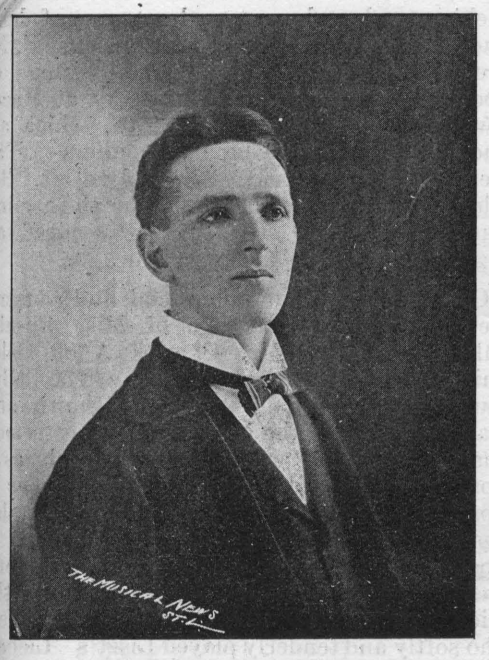
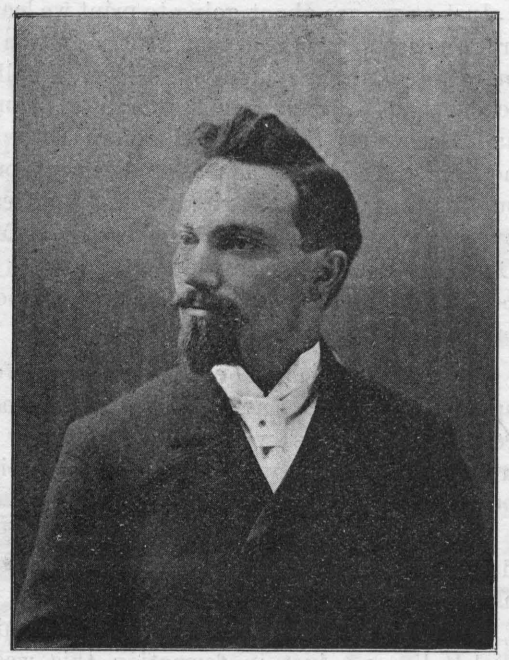


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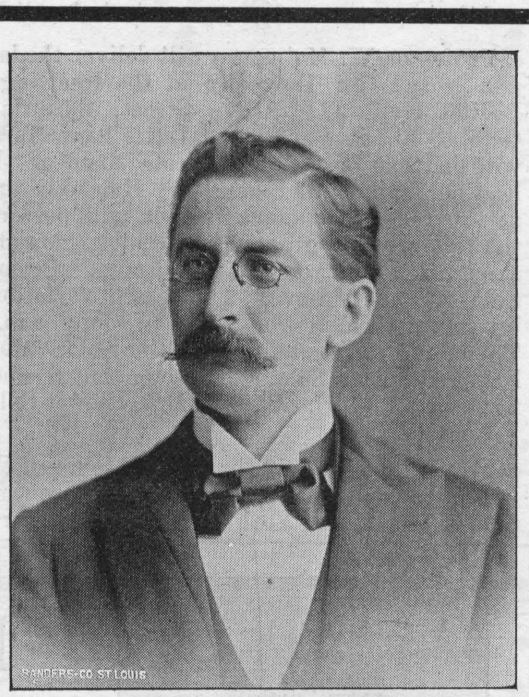
LUTOVIC ERNEST WALKER.

The readers of "The Musical News" will recognize in the subject of the following sketch one of the most talented among the young pianists of St. Louis. Mr. Ludovic Ernest Walker was born at Dutch Hill, St. Clair Co., Ill, on the 6th day of June 1877. He is the son of Prof. James R. Walker, a school teacher of varied attainments, formerly prominent in educational circles throughout Sonthern Illinois. Young Mr. Walker has inherited all of the versatility of his father and the firm, sterling qualities of his mother, is modest, unassuming and is possessed of excellent taste, a sound judgement and a musical talent of high order. Mr. Walker possesses the advantage of very bony fingers peculiarly adapted to the manipulation of the keys of the piano. He has studied music under many difficulties. From the age of 8 years to 12 he received instruction on the piano at home from his father, rarely taking more than one lessou per week, more often going three and four weeks without a lesson, owing to the numerous outside du ies demanding the time and energy of Prof Walker. After he reached the age of 12 he received very few lessons but practiced every day with diligence under the occational guidance of his father such selections as tended to develop skill of execution and a taste for the best class of musical works. At the age of 17 he began a course of instruction under Prof. Nathan Sacks of this city which he compleded with honors in June 1895. He still continued his studies under Prof. Sacks with a view of completing a post graduate course, but owing to a change of plan on the part of Prof. Sacks which required his absence from this city Mr. Walker discontinued his lessons untill the fall of 1897 when he received instruction in harmony under the able guidance of Prof. W. H. Pommer of this city. He is at present studying piano under the able instruction of Prof. A. I. Epstein of the Beethoven Conservatory of this city. That Mr. Walker is a composer of no mean ability is clearly shown by his first published composition in the Aug. Number of "The Musical News." By continuing in his good work he is destined to become one of America's shining lights in the musical world, and his achievements whether in written composition or in public recital will be hailed with delight by all who have had the pleasure of an acquaintance with this brilliant young pianist or his music.

WALTER LUHN



was born in 1868 in Westphalia, Germany; his musical education was already began at an early age which he received from the Organist and Choirmaster of his native place, later of L. Piening in Bielefeld, with whom he devoted himself more thoroughly with the art of Music. After graduating from the Highschool he became a pupil of A. Loeschhorn, Berg, Schmidt, Hesse and other celebrated teachers. It was never Mr. Luhn's intention to become a professional musician, but arriving in America in 1892, circumstances arose which made it imperative to adopt Music as a profession. As Organist he occupied several positions with great credit to himself. His business character prompted him to undertake the publication of the "Musical News," the success of which bespeaks his untiring zeal. A number of easy and pleasing piano compositions which he composed and are published testify of his musical ability and knowledge.



✝ AUG. F. REIPSCHLAEGER. ✝

It is with feelings of deep regret and sincere sympathy for the family that we have to announce to our readers the sudden and unexpected demise of Mr. August R. Reipschlaeger who died Aug. 22, at the Philadelphia Hospital *en route* to Europe.

Mr. Reipschlaeger was born in this city in 1868; after graduating at the Highschool he went to Europe to pursue a course in chemistry and natural science. Returning to this country he continued his musical studies under E. R. Kroeger in theory and Charles Kunkel in piano. A few years later he again sailed for Europe, where he finished his musical education under such masters as S. Jadassohn, O. Paul and others at the Leipzig Conservatory. Returning to this country he was a valuable and highly esteemed pianist and teacher at the Strassberger Conservatory. It seems that the young man had overworked himself and by the advise of his physician left St. Louis August 18th, to go to Europe to recuperate.



MISS TILLIE H. MICHAEL

is one of the graduates of Mrs. Emily Boeddecker's Conservatory of Music; her technical studies have been carefully attended to her good natural abilities and musical taste have made her an excellent Solo player. Having been a conscientious pupil she cannot fail to make an equally conscientious teacher and as such she is recommended by Mrs. Boeddecker who is proud of the young lady's success.

Miss Michael's studio is at 2620 McNair Ave.

SUMMER OUTINGS.

Mr. Carl Tholl spent the vacation in Cleveland.

Mr. Paul Tietjens enjoyed the cool breezes of the lake at Chicago during the summer.

Mr. M. B. Griffith went East and staid most of the time at New York.

Mr. A. Wegmann has just returned from New York where spent a pleasant time.

Miss Mary Berry has returned to St. Louis having passed the summer at her home in Kansas City, Mo.

Mr. William Boeck, a member of the Olym-Theatre Orchestra, returned from a trip to Germany.

Mr. L. Paudert, French Horn player of the Symphony Orchestra, sailed across the Ocean to visit his friends in Europe.

Our young friend, Mr. A. M. Rubelman, visited the Exposition at Omaha and had the honor of being invited to give an Organ recital August 2d, on "Musical Day;" he performed the following programm: Rubenstein's Kamenoi Ostrow;" Chopin's Nocturne No. 9; "William Tell" Overture; "Evening Star," Aria from Tannhaeuser and as an encore the National Airs. Besides the heartiest applause Mr. Rubelmann received the following telegram the next day, signed by J. H. Halcomb, Governor of Nebraska: "We, the Committee on Musical day, express our thanks for the Concert which you tended them, hoping to be able to return the Compliment."

HOME

An Oriental Mandolin and Guitar Club has been formed consisting of: Marie Garbarino, Rose Ryan, Stella Garbarino, Rose Ginocchio, Nellie Kelly, Rose and Polly Falkenhainer, Olive Murray and Messrs. F. A. Smith, F. Zellhuber, Heiflein, Addington, Eckhardt, Brown, Crane, Kirby and Ginocchio.

Miss Clara Stubblefield one of our esteemed Music teachers has been taking her friends and the public by surprise; the lady was married September 5th at Salem, Mo., to Mr. George W. Baumhoff, Superintendent of the St. Louis Lindell Railway system. May her matrimonial enterprise be one of uninterrupted harmony.

Cupid has been playing pranks this month with our musical ladies; two have sacrificed themselves at Hymen's altar. Who will be next?

Miss Gertrude Niggemann, who is endowed with a glorious soprano voice, made a favorable impression by her singing of the Aria "I will extol Thee, O God!" from Costa's Oratorio "Eli" in the second Baptist Church, August 21.

Professor W. Malmenee has been engaged to give a course of lectures at the Strassberger Conservatory of Music during the coming season. Mr. Strassberger makes every effort to provide intellectual food for his scholars as well as cultivating their musical talents.

"Good voice or good singer" is the title of an interesting essay, by Professor Horace P. Dibble of this city, which appeared in the July number of "The Etude," but for which the writer did not get credit until a month later, his name having been accidently omitted.

Miss Eugenie Dussuchal, one of the most enthusiastic supervisors of music in St. Louis public schools, has devoted her leisure hours during vacation in composing several songs, duets, etc., for the use of the pupils under her supervision. These compositions are spirited and of a "catchy" character, sure to please the children.

Just as we are about going to print we learn from newspaper reports that Prof. J. Otten is busy organizing a symphony society. Smaller towns than St. Louis have two or three Choral and Orchestral Societies, therefore there is nothing alarming in this announcement presuming that honorable rivalry and not jealousy is the motive which investigates Mr. Otten and his friends in the matter. It is to be hoped that art education will thereby benefit our community at large.

The Berlitz School of Languages offers special advantages, and guarantees the best results to persons wishing to learn how to understand, read, write and speak foreign languages in the shortest time.

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Several classes in French, German, Spanish and Italian are just in formation this week. Apply at Odd Fellows' Hall.

Prof. W. A. Hodgdon, one of our veteran supervisors of music in our public schools, distinguished himself at the meeting of the Music Teachers' National Association in New York by his speech "Rote Singing and its proper place in the Public schools." He began by saying that the one thing of greatest interest to him was the subject which he had chosen. "You see, though I am nothing young" he continued," I am not ossified yet." He then dwelt on the far reaching influence of music and the importance of proper musical education.

Professor W. Malmenee will deliver the last *free* lecture on Harmony at the Shattinger Recital Hall, 1114 Olive Street, Saturday, October 15, at 4 o'clock. Little Lina Marsh will on that occasion illustrate some of the leading features of Elementary Harmony and at the request of some friends will perform the following program, Piano Solos, Mozart's sonata in F. Haydn's Gipsy Rondo. Piccolo Solo, "Home of Love," Theme with variations by Balfe. Violin Solo, "Long, long ago," Theme and variations. Mandoline Solo, "Medly." Autoharp Solo, "The song that reached my heart." C. F. Zimmermann, Cornet Solo, "America."

Mr. Milton B. Griffith, the solo tenor of the Lindell Avenue M. E. Church, has been returned from New York and Macatawa Park, Michigan, where he pursued a course of daily studies with the celebrated voice teacher F. X. Arens which included a Normal Course of Vocal Pedagogy. During his stay at Macatawa he gave Concert Augut 16th, which attracted a large and fashionable audience. The press notices speak most favorably of it. Besides a large number of recitals for the coming season Mr. M. B. Griffith has secured an engagement for a Concert in Chicago.

One of the most notable social and musical events, was the marriage of Miss Rosalie Balmer Smith to Mr. Charles Allen Cale, which took place September 1. The lady, daughter of the late Thaddeus Smith and granddaughter of the late and highly esteemed Charles Balmer, is well known not only as a most accomplished pianiste but also as a most talented composer; her husband is also reputed to be a cultured musical Amateur. A most pleasing feature at the wedding ceremony was the musical portion contributed by the bride's grandmother Mrs. Charles Balmer, who softly and tenderly played Liszt's "Liebestraum;" although nearly 80 years of age, yet her genuine musical enthusiasm is as fervid as it was 50 years ago; age cannot quench it.

The Henneman Building, 3723 Olive Street, is now completed and open for inspection. It is without doubt one of the most perfect and complete buildings of its kind ever erected and can be classed with any of the houses put up for music purposes in Europe or the East. Every accommodation that could be thought of has been embodied in the plan, and suggestions have not been given uselessly.

Mr. Henneman's studio is a perfect little gem and will be rented out for select Recitals and Concerts. No better place for high class Solo work or for pupil recitals could be found in the City.

The acoustics of the Hall are perfect and will give delight to performer and audience.

The headquarters of the "Musical News" will be found in Room 5. All visitors are cordially invited to give us a call in our new sanctum.

Paul Mori's Success as a Pianist.

Paul Mori, the wellknown musician and pianist, scored a great triumph last Sunday Eve'g, Sept. 18, at Neef's Grove, when he played his "Grand Triumphal March" in honor of the victorious U. S. Troops, before an audience of 2000 people, including some of the most distinguished Republican leaders of the city. The long thunderous applause compelled him to play again; he chose his Funeral March: "In Memory of the Heros."

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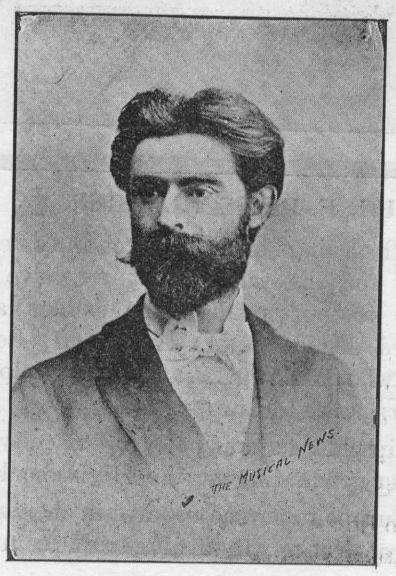
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343

MELODY No II.

Revised & fingered by Geo. Buddeus.

Andante non troppo.

Ant. Rubinstein.

p *molto cantabile.* *simili.*

f *pp* *simili.*

pp *p*

f *mf* *fr*

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marcato.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

f

Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

pp

Ped. Ped. Ped. Ped.

lente. pp

Ped.
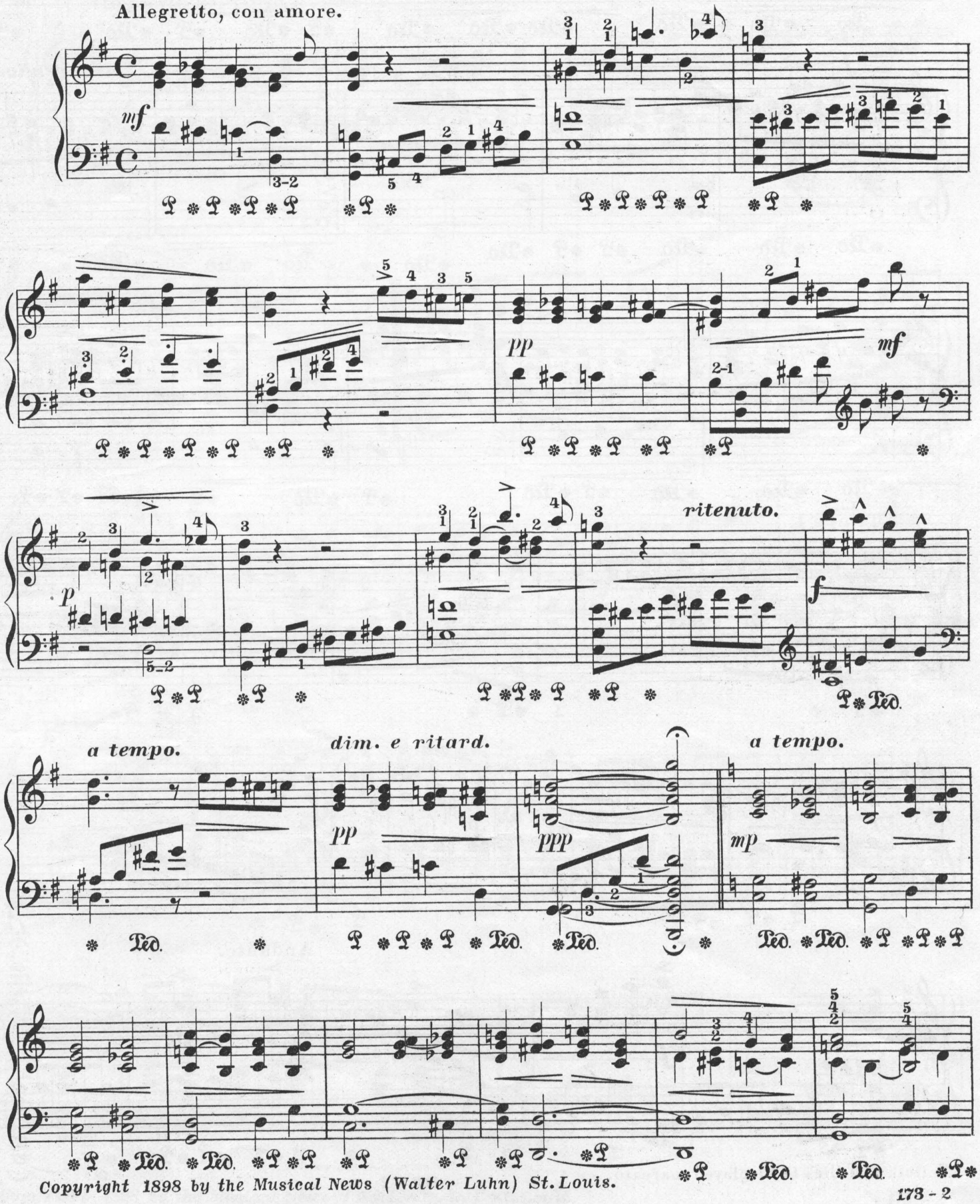
345

ROMANZE.

Revised and fingered by Geo. Buddeus.

Woldemar Sacks.

Allegretto, con amore.



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stringendo.

rit.

dim.

Tempo I.

Andante.

l.h.
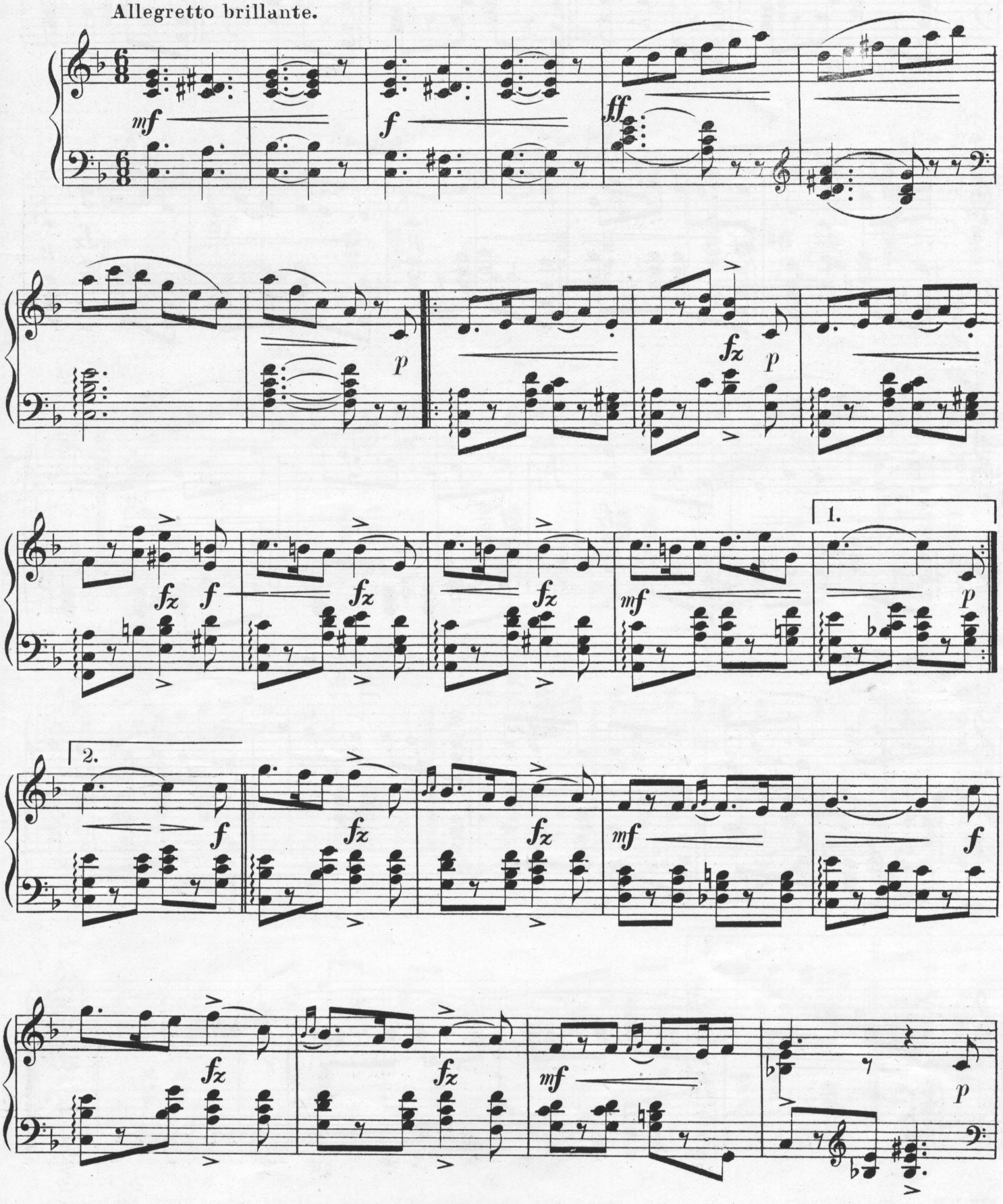
* Both Melodies to be played marcato.

347

SPRING.

G. Bernh. Voigt.

Allegretto brillante.



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fz p

fz f

fz

fz

mf

p

fz p

fz

mf

p

f
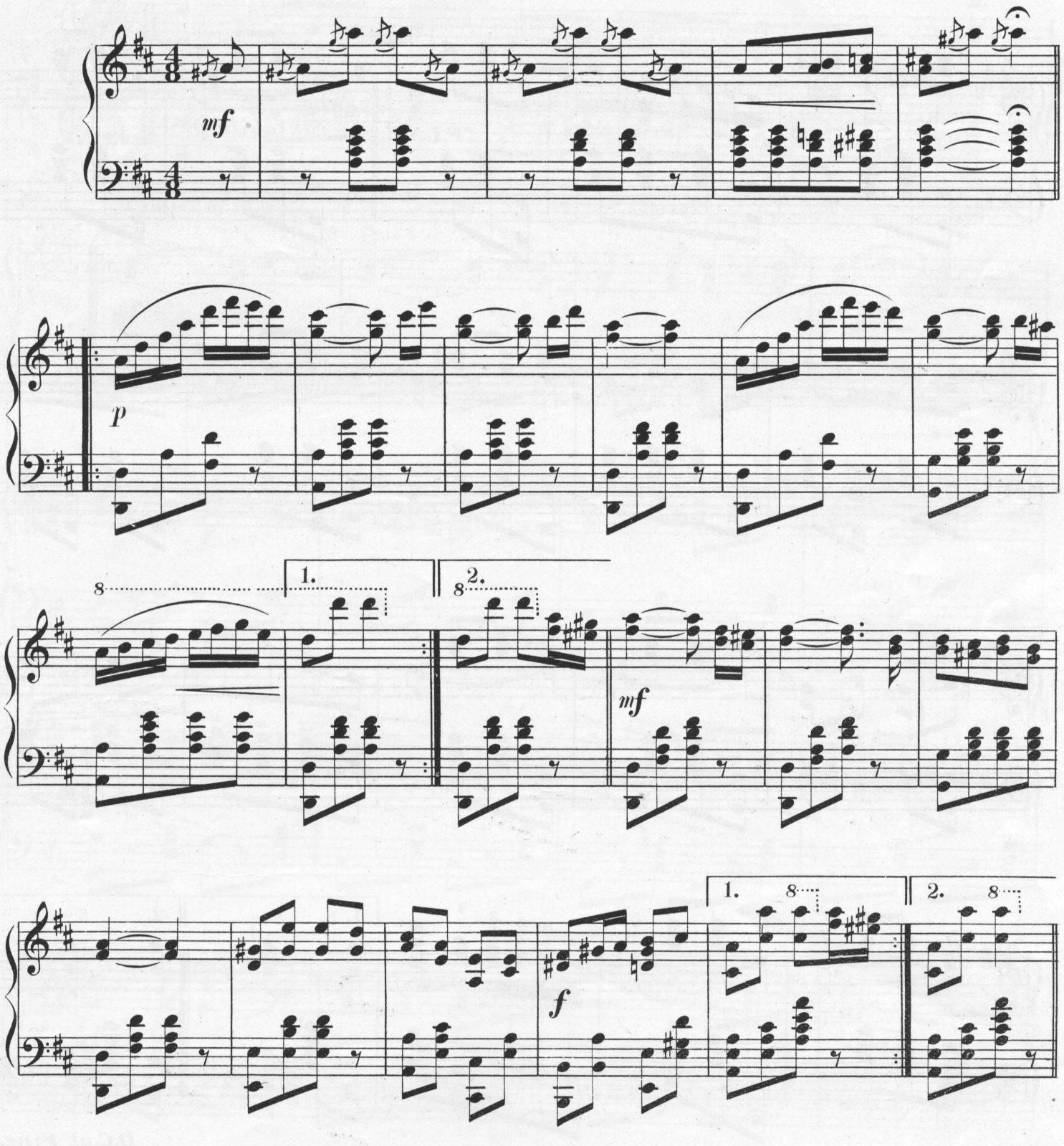
(8va)

349

Dedicated to Mrs. E. Boeddecker, St. Louis, Mo.

MIGNON POLKA.

Walter Luhn.



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p

8

FINE.

cantabile p

f

1. 8

2. 8

D.C.al Fine.

351

Dedicated to Messers R.W. Gruber & Louis Prixione.

PALACE CAR VESTIBULE MARCH.

Waldemar Malmene.

Introduction.

f

Tempo di Marcia.

mf

f

mf

forte.

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forte

sempre forte

mf

forte

ff

mf

ff

mf

f

ff

353

TRIO.

p

mf

Cantabile il basso.

f

f *mf*

f *mf*

ff

mf

ff

CODA.

mf

f

mf

f

ff

ff

mf

f

O SING TO ME.

(O SING' DU SCHÖNE.)

Edited by Alexander Henneman.

Lento, con espressione.
Langsam und ausdrucksvoll.

Adolf Jensen.

O sing to me, but sing me not Those songs so sad and
O *sing' Du Schöne, sing' mir nicht Ge - or - giens wehmut*

sor - row heart-ed;
vol - le Lie - der,

I wish them all to be for -
sie we - cken wie ein Traumge -

got,
sicht

Those days and scenes long since de - part - ed.
mir fer - nes Land und Le - ben wie - der,

They fill my
Auf mich her -

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breast with bit - ter pain,— The songs that thou so oft art
ein in wil - der Pein— aus dei - nen Lie - dern klin - gend

sing - ing; I see the night, the moon - - - lit
bricht es; die Step-pen - nacht, der Mon - - - den -

plain, The face— where hu - mid tears are
schein, der Schmerz des kind - li-chen Ge-

cling - ing! I see a sha - dow of the
sich - tes Das lieb - li - che Ge - spenst, bei

cresc.
zunehmend.

past, A - cross my path, Ah, me! 'tis
Dir ver - gess' ich es und ach! wie

fall - ing, When thou dost sing, when thou dost sing, and to the
ger - ne, doch wenn Du singst, doch wenn Du singst, erscheint es

past A voice to me seems ev - er call - ing.
mir und ruft mich grausam in die Fer - ne.

ten. ten. ten. ten.

ppuna corda

pp

O sing to me, but sing me not Those songs — so sad and
O *sing' Du Schö-ne, sing' mir nicht Ge - or - giens wehmut*

tre corde.

sor - row heart-ed, I wish them all to be for - got, Those days and
vol - le Lie - der, sie we-cken wie ein Traumge - sicht mir fer-nes

scenes now long de part-ed.
Land und Le - ben wie-der.

ELEMENTARY HARMONY LESSONS No. 3.

By WALDEMAR MALMENE.

Passing by for the present the interval of the fourth we will take up the interval of the fifth with a view of forming chords which, in a measure, will interest pupils more than mere abstract intervals. First of all, before examining the number of steps and half steps of which this interval consists, it is necessary that the pupil can readily name the fifth sound ascending and descending from any tone which the teacher may ask; for instance in the key of *A* major.

Q. What is the fifth above *G* sharp? A. *D*.

Q. What is the fifth below *G* sharp? A. *C* sharp.

Q. What is the fifth above *B*? A. *F* sharp.

Q. What is the fifth below B? A. *E*.

For the examination of the Fifth we take again the scale of *C* major; thus we find:

C D E F G
1 1 ½ 1

consisting of three steps and a half; the pupil should be requested to write out the fifths upon every degree in the scale marking the intervals, as has been done in previous lessons. Thus we find that all the fifths consist of three steps and a half except that upon the seventh degree of the scale:

B C D E F
½ 1 1 ½

Here we have only three whole steps. The fifth consisting of three steps and a half is called a *perfect* fifth by the majority of theoretical writers; others of the progressive school, arguing that all intervals are perfect, give it the name of *major* fifth and *minor* fifth to that on the seventh degree of the scale which theorists of the old school designate as *imperfect* or *diminished* fifth; for reasons to be given later I prefer the latter name because its progression is subject to certain restrictions which is not the case with other minor intervals. Presuming that the pupil is thoroughly at home in all the keys and can give the fifths from any tone he may be asked for and designate the *diminished* fifth, questions like the following, without regard to any special key, may be asked:

Q. Which is the perfect fifth from *E* flat? A. *B* flat.

Q. Which is the diminished fifth from *E* flat? A. *B* double flat.

Q. Which is the perfect fifth from *B* natural? A. *F* sharp.

Q. Which is the dimished fifth from *B* natural? A. *F* natural.

Such questions must be continued until the pupil has no hestitancy to answer promptly. Refering to the above last question the teacher might also ask for instance: "If *F* natural is the diminished fifth from *B* natural, to what key would it belong?" the answer would be "*C* major or *C* minor." A further question might be "Why only these two keys? Because "*B* natural is the seventh degree in either of these keys."

Attention should now be directed to the position of the interval of the fifth; as thirds were found from a line to the next above or below, also from a space to space on the staff, so are also fifths easily read as they are situated from a line to the second line above or below, or from space to the second space above or below. To train the eye to recognize intervals at a glance is of importance to all who desire to read music at sight more specially at Choir singers who should also instantly analyze in their mind whether an interval is perfect, diminished, major or minor etc. That much practice is needed for such a purpose is self-evident, but the importance to train the intellect in that direction cannot be too early pointed out to the pupils; also that the exercise must begin with the simplest intervals.

We will now learn to form *chords;* this word is generic and applied to any number of tones sounded simultaneously, but as our first exercises are confined to the combination of *three* different tones, only consisting of the intervals of the *third* and *fifth* added to any given tone, we apply the more specific term of *triads*. Let the pupil write the seven sounds of the scale of *C* major either in letters, if he is too young to write notes, or on the staff; next add the third and fifth interval:

g a b c d e f
e f g a b c d
C D E F G A B

The next step will be to examine the constituent intervals of each triad somewhat in the following manner: from *c* to *e* is a major third and from *c* to *g* a perfect (major) fifth; next from *d* to *f* is a minor third and from *d* to *a* a perfect fifth. The first combination gives us a *major triad*, the second a *minor triad;* the triads on the fourth and fifth sound (degree) of the scale correspond with that on the first degree while those on the third and sixth degree correspond with that on the second. The triad on the seventh degree consists of a minor third and diminished fifth. We therefore find *major triads* on the first, fourth and fifth degree; *minor triads* on the second, third and sixth degree while that on the seventh degree is known as the *diminished* and *imperfect* triad. Let the pupil *write* all the triads, in all the scales he may know, and indicate *below* the character of each, abbreviating *major* with *ma*, *minor* with *mi* and *diminished* by *dim*. Much practical exercise in *writing* is necessary to impress these matters thoroughly on the pupil's mind; besides we must *practically* familiarize the ear with the differences of these triads. The teacher should not rest satisfied until the pupil without seeing the keyboard, which would give him an opportunity to calculate with the eye, can distinguish major from minor triads; induce also the pupil to try his skill in humming or singing first the major next the minor triad upon any tone the teacher may give him. It is here also proper to mention that the given tone, the lowest upon which the triad is built is called the *Fundamental tone*, these were indicated in the last example by capital letters.

(TO BE CONTINUED.)

Keeping Time and Musical Rhythm.

Next to the ability of being able to pitch musical sounds correctly with the voice, stands the ability of singing in time, or as it is commonly called keeping time; the importance of which is, I think, not sufficiently understood. It is a matter of calculation, an arithmetic, which goes on mentally while the mind is occupied with the correct pitching of intervals. In proportion as the child likes arithmetic in the same proportion will it excel in understanding and appreciating the importance of keeping time; if the child is dull in arithmetic it will certainly not be a very bright musician for the different shaped notes represent, as we know, certain fractions the aggregate value of which in each measure must equal the amount indicated at the beginning of the piece of Music by figures.

I believe that keeping time is with the majority more a matter of imitation than calculation.

As its importance cannot be gainsaid therefore the earliest opportunity ought to be taken by all teachers to give to the child a clear idea of it in the simplest words possible in order to insure self reliance.

Keeping time in singing is indicated by certain regular motion of hand or stick by which we measure the length of sounds. I think that children can learn it best by audible beats without singing.

It is by no means an easy task to make regular or even motions with the hand; if it be possible use a metronome placing the sliding weight at 80. If the instruction are given in schoolroom and no mechanical instrument can be had, then the pendulum of the clock may be a help. After the children have carefully listened they may try, assisted by the teacher, to make the same regular beats with the pencil or their desks or by the hand. When sufficient practice has been had, which may take some months, then the proper feeling of Rhythm should be developed, which is not always a natural gift, but can acquired with care and patience.

Let me remark here that I believe that Rhythm is not so thoroughly understood by

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the majority as it is ought, otherwise I think playing and singing should make a more marked effect on the listener than it often does. The indiscreet and constant use of the loud pedal by pianists is a strong evidence how little Rhythm is understood and appreciated by many players.

By Rhythm I understand not merely a regular beating of time but the periodical recurrence of accent or stress upon a sound, by which the character and expression of the Music is marked.

The complicated nature of Rhythm or metre can be better understood by refering to books of instruction. I will only here allude to the two simplest divisions of Rhythm with which every child can be made familiar.

This is the even and the uneven Rhythm; in the former strong accent occuring upon every other even beat and the latter having two light accents following the strong accent, the first is generally called in Music double and the latter triple time, it corresponds to the poetical accent known as "Trochee," and the triple time to the "Dactyl" metre.

To impress the exact effect upon the child's sound and to teach him to appreciate loud and light accent we must insist upon his audible beats marking this difference with accuracy. Making the first down beat strong.

These exercises are not easy and teachers must have patience if they find some pupils whose hearing and feeling is not so accute as that of others.

If there be a piano or organ, teachers should play a March to impress the correct accent making the children march round the room.

When considerable practice has been had, the effect or difference of strong and light Rhythm may be still more impressed by using both hands; striking with the left hand on the desk the strong accent, and with the right the light or unaccented beats. To sing the scale, while beating the time, in the following manner will impress the Rhythm. In double or duple time sing each sound of the scale twice, the first on the down beat heavy, the second on upbeat piano. In triple time sing each sound of the scale three times; the first on the down beat loud and the other two very lightly.

W. M.

Review of Last Month's Publications.

THE BROOK IN THE FOREST by *H. A. Wollenhaupt* is one of those charming compositions which have made the composer's name famous and a general favorite with all pupils. Teachers will find it an excellent study for developing a light touch and finger agility.

RECONCILIATION by *L. Ernst Walker*. The composer is one of our St. Louis rising young composers who in this "Song without Words" manifests not merely talent but originality to a high degree. The composition requires careful study to do justice to it and to bring out its hidden beauty; the modulations to *C* sharp major, and again the middle section in *F* sharp major, are bold and highly effective; the latter part requires an emotional player of great taste.

HAPPINESS by *M. Hartding;* it is an excellent teaching piece for pupils in the first grade; it lays well for both hands and is melodious throughout. Pupils will certainly like it.

BELLES OF COLUMBIA by *W. Luhn*. Our subscribers will no doubt be pleased to greet this delightful Waltz by the proprietor of "The Musical News" with pleasure. It is a capital teaching piece for pupils who have reached the third grade. Mr. Luhn has the gift of melody, he writes gracefully and his knowledge of harmony is sufficient to try his skill on a more elaborate composition.

I TOLD HER FAIRY STORIES by *Waldemar Malmene* is a song of popular character, the accompaniment of which lifts it however above the ordinary balad. The refrain is in Waltz time and pleasing in its melody. The compass of the song does not extend above *F* and is therefore within easy reach of most singers.

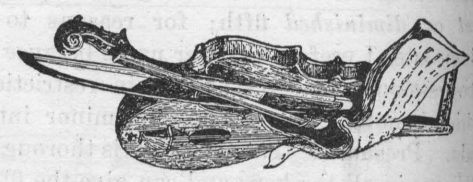
Program of the first Concert given by Mr. Georg Buddeus, Thursday, October 6th, '98, 8 P. M., at the Henneman Hall, 3723 Olive Street:

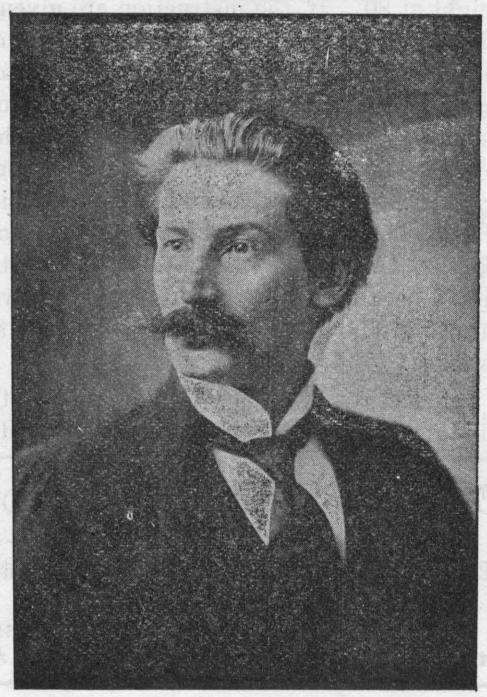
1. Novellette F.
Warum?
Aufschwung
Nachtstueck
Novellette D. } Rob. Schumann.
2. Wotan's Abschied und Feuerzauber, from "The Valkyrie," R. Wagner.
3. 3 Etudes, A. Henselt.
Etude on a Chinese Melody, Arensky.
Etude in double chords, Kopylow.
Tarantelle, Moszkowsky.
4. a. Etude D.
b. Cantique d'Amour
c. Norma Fantasia } Fr. Liszt.

Mr. Georg Buddeus will give a series of Piano Recitals during the coming season and we draw special attention to the first of which the above program shows not only a variety of attractive selections but also novelties by three Russian Composers entirely unknown to our local musicians; also the Liszt's compositions will be found a great attraction to many as they are seldom attempted by virtuosi even on account of their great difficulty. The educational benefit of these recitals will no doubt be appreciated by our Musicians.

BELLEVILLE NEWS.

The Kronthal Liedertafel of Belleville, Ills., gave a grand Concert, September 4th, under the direction of their director, Prof. G. Neubert, on which occasion his March, "The Fourth Illinois" was played with great success. The Choruses for male and mixed voices were well sung and heartily applauded.





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The *Taegliche Nachrichten* says: "He developed a wonderful technic, worthy of admiration."

The *Neue Berliner Musik-Zeitung*: "Mr. Buddeus may unquestionably be leassed among the best pianists of the imperial metropolis.

The *Allgemeine Musikalische Rundschau* says: "A great artistic nature is revealed to us here, a talent which justifies the greatests hopes."

1st Piano Recital, October 6th, '98, at 8 P. M., at the Henneman Hall, 3723 Olive St.



At the special request of many friends we present to our readers the photos of the staff of "The Musical News."

Mr. Walter Luhn, the proprietor and publisher, of whom will be found a biographical sketch on page 3, will be recognized in the the centre of the group. The names of the other gentlemen are familiar to our readers with the exception of Mr. E. Krohn, who as business manager has proved himself a valuable aid.

LET YOUR LIGHT SHINE.

We are living in an age where it behooves everyone to make strenuous efforts to win the goal in the battle of life. The first step towards success is the possession of the talent for the vocation we choose; secondly thorough application in our study, and thirdly to take the proper means to let others know what we acquired. Various means suggest themselves to musicians to attain the latter object; join some musical society where there is a chance to appear as a Soloist, either a performer, or as a singer. Pupils' recitals will also testify, not only to the teacher's abilities, but also to his taste by the selections which the pupils play. Last, though not least, it is of great advantage to teachers to avail temselves of legitimate advertising in a musical publication which is read by cultured musical people; this may be done in a threefold manner. First by a card setting forth in a few words the advertiser's special branches. Secondly biographical sketches of teachers are unquestionably the best and most legitimate modes of making one-self known; often teachers hesitate to avail themselves of these means of advertising believing that it is not professional and might be interpreted as *puffs*. This is a great mistake which can be easily proved; we need only refer to the great number of press notices which are appended to programs of some of the greatest artists who have visited us. Biographical sketches, of young teachers especially, indirectly proclaim their merits more forcibly than their own words can and which modesty would prevent them from doing and if these are adorned with a good photo they will be kept by the pupils and friends as a pleasing souvenir. The "Musical News" unsolicited has in many instances helped to make some of our teachers popular who were not even subcribers. Finally if teachers possess talent as composers they should not fail to "let their light shine;" the "Musical News" will gladly welcome and publish subscribers' compositions which possess merit.

HOUSE-WARMING.

That was a merry time out at 4956 Odell avenue, Thursday Evening, September 15th, when Prof. and Mrs. Paul Mori had their new and beautiful home initiated. Among the invited guests present were Mr. and Mrs. George Buddeus, Mr. and Mrs. Alex Ludwig, Messrs. Walter Lnhn, Ernst Krohn, Alex Henneman, Joseph Kern, Arnold Petzold, etc. One and all were full of admiration, for the beautiful structure build by Mr. Rudolph Gross and congratulated the happy owner to his ideal home. Of course a house of a musician, like Paul Mori, cannot be initiated without music and there was lots of it that. Mr. Buddeus was especially liberal and generous with his musical treats. He gave us a program of great merit, including pieces like Liszt's Etude in D, Cantique d' Amour—Norma Fantaisie a wonderful arrangement and wonderfully played. Rubinstein's Magic fire from the Walkure, etc. Mr. Petzold the talented violinist played a few fine selections, so did Mr. Ludwig the flutist. The host and hostess did certainly all in their power to entertain their guests, who enjoyed the event so much that it was very late, or rather early in the morning before they thought of leaving.

Mr. Paul Mori deserves all credit for he is a hard working and ambitious musician.

The musical force of St. Louis has recently received a valuable addition in the person of Mr. Homer Moore, the well known baritone singer and teacher. Mr. Moore was first introduced to the musical public of this city last April by the Apollo Club as one of the soloists at its last concert for the season. Mr. Moore was so favorably impressed by the cordial reception given him by both club and audience that he determined to return to St. Louis and make it his home. This determination has since been carried into effect.

Mr. Moore has had a wide experience as a singer and musician. He began his musical education eighteen years ago in Boston, continued in New York and Europe and by means of one of the finest private musical libraries in the country is always adding to it. He has been soloist with Theodore Thomas, Walter Damrosch, Anton Seidl, William L. Tomlins, Geo. W. Chadwick and other well known conductors and with the New York Oratoric Society, the Apollo Club, Chicago, and other such organizations. During its first season in New York Mr. Moore was a member of the American opera company. Last February the Bureau of Education of the Trans-Mississippi Exposition of Omaha requested Mr. Moore to organize a musical congress to hold a session at Omaha during the summer just past Mr. Moore brought into being the National Congress of Musicians which held its meetings during the first week of July. Among those who took part in its sessions were Geo. W. Chadwick, Boston; Dr. Gerrit Smith, New York; William H. Sherwood, Chicago; Dr. Albert Ross Parsons, New York; Bernhard Listemann, Chicago; Louis C. Elson, Boston; John C. Fillmore, California; Ad. M. Foerster, Pittsburg; Miss Katherine Fish, New York; the Theodore Thomas orchestra and our own Mr. Kroeger.

Besides being a singer Mr. Moore is a lecturer upon musical subjects and has been repeatedly engaged in this capacity at the Chautauqua Assembly, New York. It is quite likely that he will be heard in some of these lectures in this city this winter.

DR. G. E. BEAL.

We hear of self-made men, and nature's noblemen. Dr. Beal dont aspire to any such distinction; being born when quite young in Mercer, Pa., he remained there till he had passed the different grades that the educational factories of that region provided, when he moved to St. Louis; here he studied at the Missouri Dental Infirmary and College, afterwards he took a course in the Dental department of the College of Physicians and Surgeons where he graduated and was afterward employed as a demonstrator in dentistry. After perfecting himself in all the knowledge and experience attainable in these institutions he established himself at 2608 N. 14th Street, and the success he has there had, and is having with the gradual increase of his patronage, must place him prominently in the front ranks of the most eminent in his profession.

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FRANZ LISZT.

III.

Thus arose the *bon mot* "Orpheus charmed the beasts of the forest and moved the stone, but the little Liszt charmed the orchestra so that it became silent." The musical critic, Marteinville, who was then highly respected, wrote of the fantasia which he improvised at this concert: "After an introduction harmonically woven together he took Mozart's beautiful aria "Non piu andrai" from Figaro for a theme; if, as I have said already before, Liszt, through a happy transmigration of soul, is but a Mozart continued, then Liszt has now himself given the proof of it."

The success of this first concert was unprecedented. All Paris spoke of the wonderful Hungarian boy. They called him "the eighth wonder of the world." The aristocracy was anxious to have his visits, every newspaper announced his praise, in poetry he was lauded, his portrait was exhibited in all art stores, and the cellebrated Dr. Gall, founder of phrenology, took an impression of his head in order to prove thereby the correctness of his scientific principles.

At the wish of Paer, and under his direction, Liszt commenced in the spring of 1824 the composition of an opera in one act, and the libretto was furnished by the well known dramatic author, Theaulon; the opera was entitled "Don Sancho ou la Chateau de l'amour."

Notwithstanding his celebrity and triumphs the young artist did not escape many jealous persecutions. The intrigues of the "regulars" forced him in the background, while the phenomenal appearance of the young stranger commenced to alarm the somewhat anxious and distrustful father. When, therefore, his friend Erard, who had a branch of his business house in London, made him an offer to accompany him with the boy to England for a concert tour, the proposition was gladly accepted. After his return from England they were to give concerts in the different departments of France.

Franz and his father departed for London in May, 1824. The boy at first played only in the private houses of the best families, and even before George IV., receiving the most flattering recognition. The first public concert took place June 21 and was a brilliant success, although the celebrated Giuditta Pasta gave a concert on the same evening. All the celebrated musicians—Clementi, Cramer, Ries, Neste, Griffin, Kalkrenner, etc.—who then lived in London where present and indorsed the general verdict. Adam Liszt, soberminded and full of busines, preferred London to Paris; he was not a friend of excessive enthusiasm, nor was he partial to the frivolities of the Parisian ladies who he feared would turn little Franz's head and mislead him. So they remained in London till the beginning of next year, and during this time of repose the young artist pursued not only his piano and composition studies with the greatest diligence, but he also took up the study of the English language, which, like the French, he mastered very easily.

In the spring of 1825 he returned to Paris with "Don Sancho" completed, and Paer was so well satisfied with the work that he recommended it to the Royal Academy for performance, which was to take place in October.

In the meantime a concert tour was arranged for the Departments; the cities of the South were visited, and in June they returned to London; his success in Manchester was especially gratifying. They remained but a short time in London. Flattering invitations to Windsor Castle were received, and George IV. attended also a concert in Drury Lane Theatre, when he requested the repetition of a piece which the young artist had played, an honor which was unusual in England.

Many changes had in the meantime taken place in young Liszt's character. He was in his fourteenth year; the jovial lad was approaching manhood, he was staid and reserved in his manner; he disliked being called "Le petit Litz" by the French; even to virtuososhiip, which he had learned to know so early, not only in all its glory but also in its vanity and hollowness, he began to feel an antipathy. His satiric vein began to make itself felt, and even against celebrities he gave it free rein. Thus it is related that when he played with the well known violin virtuso and composer, Pierre Rode, at Bordeaux, the latter was speaking in the most enthusiastic praise of Beethoven, stating that he knew all the master's works, Liszt went to the piano to play one of Beethoven's sonatas, and all who were present, especially the violinist, recognized the sonata immediately and where in ecstacles as to its charms. Nobody, except the father, who was terrified, knew that the artful boy, in order to mystify the company, had played one of his own compositions.

Adam Liszt, however, observed the change in his son's character with considerable apprehension. His own sickliness caused him much anxiety, as he feared Franz wanted to get rid of paternal care and that all kind of dangers would threaten and destroy his artistic career. The only means of salvation which he could see were in watching him closer, restricting his liberty and making severer demands upon his artistic activity. Thus arose, no doubt imperceptibly to both, a dissension between father and son, which threatened to endanger their former intimate relations.

"Don Sancho" was performed under Rudolph Kreutzer's direction at the Parisian Opera House on October 1, 1825. It achieved a decided success. The youthful composer and the celebrated tenor, Nourrit, who took the leading part, shared in the honors of the evening. When both were loudly called for, Nourrit, who was a giant in size, took the slender fourteen-year-old composer in his arm and carried him on the stage, where Kreutzer also appeared and embraced him. Adam Liszt was happy beyond expression, but not so his son; his having been carried out on the stage vexed him to such extent that he did not speak another word the whole evening. "To the child and not to the artist the praise is given," were the words he muttered to himself, and this thought embittered the whole joy. The score was then deposited in the archives of the Royal Academy, where it was destroyed by fire within the last twenty years. Of Liszt's youthful and more ambitious compositions—that is, such as he wrote before his sixteenth year—only three appeared in print, the whole number being only eight; the remainder of the manuscripts was lost. These three are *Impromptu* for piano (1824), *Allegro di Bravura* for piano (1825) and *Etudes en deux Exercises* for piana (1826).

After a second journey through the French provinces he studied diligently for six months counterpoint with Reicha, which enabled the youthful artist to acquire the greatest skill in all the musical forms of expression. In the winter of 1826-27 they visited Switzerland and England for the third time. The father had in the meantime become more and more hypochondriacal, while a religious feeling, an inner change of soul, had taken possession of the son. The poesy and mysticism of the Catholic church attracted him more and more. One day when Franz had fervently prayed his father to permit him to retire to a cloister and serve Heaven, he received the reply: "Music is your vocation; you belong to Art and not to the Church." And, accustomed to submit always to paternal authority, a simular request never passed his lips.

The fatigues of traveling and the religious ponderings which deprived him of rest many a night had in the meantime affected the health of his delicate constitution. His whole character showed nervous irratability: a death-like pallor was on his countenance, exhaustion and languor were noticeable where formerly youthful vigor and elasticity reigned supreme. The physicians recommended complete rest and sea-bathing, which was also considered beneficial to the father, so they went in the summer 1827 to Boulogne.

The effect of the sea-bathing was extraordinary upon Franz. Soon the rosy color returned to his cheeks, but it was otherwise with the father, whose state of health caused alarm. Besides his other sufferings a gastric fever broke out in the latter part of Angust, which in a few days took a serious character.

Adam Liszt died August 28th. Almost up to the last moment he remained conscious, and within a few hours of his death gave his son wise counsels for his future conduct. He was buried at Boulogne sur Mer, having only reached his 47th year.

(TO BE CONTINUED.)

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